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William Collins. *The Guritan of Radin Suane: A Study of the Besemah Oral Epic from South Sumatra*. Leiden: KITLV Press, 1998, 548p.

William Collins' *Guritan of Radin Suane* is the first book in English to present the text and translation of an oral epic of the Besemah of the South Sumatran highlands of Indonesia.

The *guritan* is a genre of verbal art which in the past was often recited by Malay speaking highlanders of South Sumatra at times of funeral gatherings. It is believed that a *guritan* performance after a burial would cheer up relatives of the deceased. There are several popular *guritan* stories, all of which deal with the world of ancestors, spirits and magic. Due to an orientation towards an animistic view of the world, the Besemah and neighbouring ethnic groups in the South Sumatran highlands, being followers of Islam, are no longer keen to uphold the practice of *guritan* performance at funeral gatherings. Traditional *guritan* performance as well as other rituals relating to ancestral spirits have now been replaced by Islamic mortuary practices such as the chanting of *Tahlil* or the *Surat Yasin*. In this context, this book constitutes a path-breaking study, bringing to our attention a disappearing genre of verbal art. The translation is based on the recording of a *guritan* performance over two nights in the early 1970s when the author was undertaking fieldwork in the Besemah highlands.

The first part of the epic depicts a courtship journey undertaken by Radin Suane, the eldest son of Ratu Agung of Tanjung Larang. After completing a series of tests and challenges with his magic and charms, Radin Suane manages to win a bride, but he and his wife are captured by

an enemy soon after their marriage. The second part of the epic, performed on the second day, deals with the journey of Radin Suane's younger brother, Radin Alit, who is sent to rescue his elder brother and his sister-in-law and take revenge on his enemy. Through a series of challenges and tests, Radin Alit succeeds in his rescuing mission, which concludes the story.

The story of Radin Suane centres on three important social themes in the South Sumatran highland: marriage, honour and vengeance. As the *guritan* depicts, marriage is a matter of connections between two lineages which involve an expensive payment of brideprice as well as a matter of romance between two individuals. The *guritan* depicts the tension between *rasan tue* (marriage arranged by parents) and *rasan mude* (marriage arranged by the youth and maiden, usually without the knowledge of parents), a tension which often occurred in Besemah society. This tension, however, is no longer felt so strongly in the region as *rasan mude* has become the dominant marriage arrangement.

Vengeance and honour are related concepts which underpin South Sumatran society. The disgraced honour of the lineage and/or village needs to be reaffirmed by loyalty and vengeance, and this is what underlies the story of Ratu Alit's mission to rescue his elder brother and his wife. Vengeance and honour still dominate the highlands of South Sumatra, and the high rate of homicide in the region is attributed to this.

The author tries to unfold these key themes as dealt with in the *guritan* by extensive commentary and a comprehensive glossary, both of which follow the text translation. South Sumatra belongs to an area whose culture and society remains unknown to many readers. Taking this into consideration, as an anthropologist, Collins explains the social institutions and concepts operating in the Besemah society in his commen-

tary. The glossary and index also enable readers to examine specific themes dealt with in the epic, thereby making the *guritan* more accessible to readers.

What we would hope for in the near future is an audio-visual tape or a CD-ROM of a *guritan* performance from which this text derives. A *guritan* is not to be read through as a written text, but to be performed and interacted with. Similar to the well-known shadow puppet performances of Java, people wander off, chat with friends over strong coffee, and crowd around the singer. As shown in the text translation, the singer occasionally improvises and responds humorously to the audience. As we live in multimedia times, it would be a further asset to have a visual version of a *guritan* performance to promote greater understanding of South Sumatran highland society.

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Kirstin Pauka. *Theater and Martial Arts in West Sumatra: Randai and Silek of the Minangkabau*. Ohio University Center for International Studies (Monographs in International Studies Southeast Asia Series No. 103). Athens, 1998, 261p.

芸術の豊富なインドネシアには様々な種類の舞踊があり、宮廷舞踊や仮面舞踊などは、日本でも上演を見る機会が増えつつある。しかしインドネシアにはその他にも多くの民俗舞踊、そして護身術舞踊のレパートリーが存在する。日本では空手や合気道などの護身術を舞踊の範疇に含めて語ることとはほとんどないが、これは「舞踊」と呼ばれる芸術の条件として音楽演奏と一体になっていることが重視されているからだと考えられる。カルチャーセンターなどで流行している太極拳も音楽を伴奏にしているが、身体の動きと音楽のリズムは必ずしも不可分である必要はない。インドネシアには、音楽伴奏を用いない、いわゆる護身術とならんで、音楽と有機的に一

体となった護身術舞踊^{注)} プンチャ・シラット *pencak silat* があり、これは「舞踊」の重要なカテゴリーの一つとして認識されている。評者の研究地域である西ジャワでは、プンチャ・シラットは古典舞踊や仮面舞踊などとともに芸術大学の舞踊専攻科の科目の一つとなっているし、公的な機関の外でも多くの護身術舞踊の教室がある。

Kirstin Pauka による本書はこれまで研究蓄積のなかった護身術シレック *silek* と、護身術を主要な構成要素の一つとする上演芸術ランデイ *randai* に関するモノグラフである。まず、これらの独特な芸術ジャンルに関して著者が自らの実演経験に基づく興味深い貴重なデータを提供していることを非常に意義深く思う。

先に述べた護身術と護身術舞踊はそれぞれ、インドネシア語でシラット *silat*、プンチャ・シラット *pencak silat* という。本書の研究対象地域である西スマトラのミナンカバウの言葉ではシラットをシレック *silek* という。著者によれば、シレックは西スマトラの至るところで見られ、ほとんどの村にシレックのグループがある。多くの村では、集会所で少年たちにコーランとシレック、そしてランデイを教えている（第2章27-28頁）。西スマトラにおいて、シレックは、それを極めることが一人前の男性にとって不可欠な条件であるという重要な社会的位置づけをもつ。ランデイは、このシレックの中で用いられる円形舞踊ガロンバン *galombang* を中心に、物語の語りと民謡、音楽を組み入れ、それに演技を加えた、民衆演劇のジャンルである。ランデイもまた西スマトラの代表的な芸術ジャンルとされており、多くの村がランデイの劇団をもっている。

本書はランデイの歴史的起源、演者、テキスト、舞台、衣装、音楽、演技について概説的に紹介し、女性の演者の参入や現代的なステージ上演などの近年の変化について考察を加えている。それと同時にシ

注) martial arts dance の訳語としては、「護身術舞踊」の他にも「武術舞踊」という日本語が考えられる。この書評の中では、インドネシア語でシラットあるいはプンチャ・シラットのことを *seni bela diri* (「自分を守る芸」を意味する) と表現することが多いため、その表現に合わせて「護身術舞踊」という訳語を用いた。